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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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SALISBURY CATHEDRAL BY JOHN CONSTABLE  
LENT TO THE EXHIBITION OF LANDSCAPE PAINTINGS  
BY EDWARD S. HARKNESS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MAY, 1934

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## EXHIBITION OF LANDSCAPE PAINTINGS

The Exhibition of Landscape Paintings which will take place in Gallery D 6 from May 14 through September 30 will parallel in subject the recent exhibition, Three Hun-

dred Years of Landscape, in the print galleries. The development of landscape was far more completely illustrated on that occasion than is possible in the present exhibition; our print collection has most of the great monuments that mark the progress of landscape in that art, while, even with the generous coöperation of private collectors, it is impossible to avoid many important gaps in an exposition by means of paintings. There will be no examples by Rembrandt or Rubens, for instance, and it will be necessary to represent many of the stages by pictures of lesser artists, the work of the outstanding masters being unavailable. Since completeness is out of the question, our ideal is to gather together a number of landscapes which will please the general visitor and afford the thoughtful reminders of the love of out-of-doors which grew from small beginnings in mediaeval times to its present flowering in our civilization.

Although a number of paintings will be borrowed, the major part of the exhibition will be drawn from our own galleries; the double purpose will thus be served of showing familiar pictures in new surroundings and of enabling us to fill the spaces thus left vacant in the galleries with paintings which have been forced into the study room in the basement. The view of these will advertise the fact that many excellent works are in this study room, where, hung on sliding screens readily manipulated, they can easily be seen by inquiring visitors.

BRYSON BURROUGHS.

## A SASANIAN SILVER DISH

One of the most notable additions to the Near Eastern collections made in recent years is a Sasanian silver dish decorated with a royal hunting scene in relief (fig. 1),<sup>1</sup> which may be classified among the great masterpieces of Persian art. Persian silver vessels of the Sasanian period (A.D. 226-

<sup>1</sup> Acc. no. 34.33. Fletcher Fund. Shown this month in the Room of Recent Accessions.

In 1930 this dish was shown in the exhibition of Sasanian art at the Kaiser Friedrich Museum, and in 1931 in the Persian Exhibition in London. Later it was exhibited for over a year in The Hermitage.

637) represent the highest achievement of Oriental metalwork. Sasanian silver is exceedingly rare; there are only about forty pieces in existence, and, with the exception of a dish with engraved decoration in the Henry Walters Collection in Baltimore,

and cultural life of Asia. Under royal patronage arts and crafts reached great heights of perfection, and Persian artists created a new style in which Oriental and East Hellenistic traditions are combined. The most complete manifestation of the



FIG. 1. SILVER DISH, PERSIAN, VI CENTURY  
KHUSRAU I HUNTING

no others are known to the writer to be in American museums or private collections.

The Sasanian dynasty was founded by Ardashir, who, after defeating the Parthian Arsacids in Persia and conquering Mesopotamia, in 226 proclaimed himself "King of the Iranians." Persia again became a world power, rivaling Rome and Byzantium, and as in the Achaemenian period played an important rôle in the political

Sasanian style is found in the magnificent rock sculptures glorifying the Sasanian kings and depicting their triumphs over the Romans. In contrast to sculptures of the Achaemenian period, they are executed in high relief and endowed with great vitality.

Sasanian artists excelled not only in stone sculpture but also in wall painting and such minor arts as metalwork and textiles. Their metalwork, particularly silver

vessels like ours decorated with figure subjects and gilded, was greatly admired all over Asia and even in Europe. The chieftains of the nomadic tribes of Central Asia received large quantities of the silver vessels in exchange for furs, and it is interesting to note that the majority of the examples known were found in Siberia in the province of Perm.<sup>2</sup> This group is today the pride of The Hermitage. Only a few vessels, including that in the Museum, come from Persia. Our dish was found several years ago near Kazwin and was purchased by a Persian art dealer.

The favorite subject for the decoration of Sasanian silver dishes was the royal hunt—that on the Museum's piece representing a



FIG. 2. COIN OF KHUSRAU I  
REIGNED A.D. 531-579

king on horseback shooting ibexes with a bow and arrow. At his right side hangs a quiver; at his left a long sword. Behind his head is a nimbus. He is bearded, and his curly hair is tied in the huge circular knot worn by all Sasanian kings. His garments consist of trousers edged with fringes (recalling the shaggy trousers of American cowboys), a girded tunic, and a fluttering mantle. He wears pearl earrings and a royal pectoral set with a large jewel in the center and bands of pearls. The round cap of his crenelated crown is surmounted by a crescent and a celestial globe which symbolize the divinity of the royal majesty. The two wide ribbons attached to the crown, and so frequently encountered in Sasanian art, are attributes of gods and kings.

The fact that on Sasanian coins each ruler wore a distinctive crown permits us to iden-

tify the kings represented in rock sculptures and on some of the silver dishes.<sup>3</sup> Until recently the crown worn by the king of our dish was regarded as that of Bahram Gur V (420-438). But a careful study of the coins (cf. fig. 2) has convinced me that the crown is rather that of Khusrau I (531-579), sur-named Anushirwan—"the Blessed."<sup>4</sup> This king was one of the greatest rulers of the Sasanian dynasty, being especially famous for his victories over the Byzantine emperor Justinian. On our dish Khusrau, represented in all his regal splendor, is glorified as the supreme hunter.

The style of the vessel reveals a number of features which are characteristic of Sasanian sculpture. The hunting scene, splendidly composed within the circle of the dish, has an astonishing vitality. Especially vigorous is the representation of the galloping horse and the two ibexes in full flight. The rendering of the figures, particularly those of the animals, reveals a close observation of nature. In spite of this approach to realism, however, some of the old Oriental conventions are still apparent. The head and legs of the king are shown in profile, while the upper part of his body and the horns of the ibexes are in front view. In true Oriental fashion the scene is represented from several points of view at once, contrary to all the rules of perspective. In reliefs of stone or silver Persian artists used various heights; some sculptures are in low relief, others are in high, and often, as in our dish, different heights are combined with great artistic effect.

In producing the decoration of our dish the Sasanian silversmith used several techniques—casting, engraving, embossing, and inlaying. The parts in high relief were made by a process which is typical of Sasanian silverwork. They were cut out separately, hammered into shape, and then soldered to the background. The right front leg of the horse, which is entirely in the round, was cast and then applied. A unique technical

<sup>2</sup> F. D. J. Paruck, *Sasanian Coins*.

<sup>3</sup> J. I. Smirnow, *Argenterie orientale*, pls. 16, 18, 21, 23-24, 42-48, 51-54, 56, 114, 120-124; F. Sarre, *Die Kunst des alten Persien*, pls. 104-129.

<sup>4</sup> Khusrau I is also represented on the cut crystal of a gold dish in the Bibliothèque nationale in Paris (Sarre, *op. cit.*, pl. 144). Compare this crown with that of Bahram Gur on a dish in the British Museum (*ibid.*, pl. 104).



feature of our dish is the niello<sup>5</sup> inlay, a process known in antiquity and used extensively in mediaeval Europe. Inlaid with niello are the bow and the ornament of the quiver and the hoofs and hind quarters of the ibexes. The horns of the ibexes are in niello relief. Combining all these elaborate processes, the sixth-century Persian silversmith produced an object which reflects all the splendor and fine craftsmanship of Sasanian art.<sup>6</sup>

M. S. DIMAND.

### AN EXHIBITION OF GERMAN PRINTS OF THE XV AND XVI CENTURIES

Beginning May 12 there will be shown in the four smaller print galleries a group of early and Renaissance prints and picture books selected from the Museum's collections to illustrate the development of the printed picture in Germany from its beginning in the first half of the fifteenth century through the work of Dürer's followers in the sixteenth century.

While the engravings of the period will be adequately represented, a very large and important part of the exhibition will be devoted to woodcuts and illustrated books. Fifty years ago in an exhibition intended to cover the same ground as this, there would in all probability have been few woodcuts and no illustrated books. An attempt to explain the reasons for this change in taste is made in the following paragraphs.

If we look sharply at the various ways of making printed pictures we discover that each of them presents two quite different sets of technical problems, and also that in ordinary thought not only is there no distinction made between these two groups of problems but one of them is almost invariably confounded with the other. These two problems are respectively that of drawing and pictorial construction or composition

and that of the making of a printing surface. Where the one is distinctly an art, the other is as distinctly a technical craft. The intaglio processes such as line engraving and etching permit of no separate handling of the two problems, except at the cost of having the resultant prints become copies or translations of original drawings made in another medium. Either the artist is his own technical craftsman, as was Dürer in the making of his engravings and Rembrandt in the making of his etchings, or he becomes, as was Moreau le jeune, a maker of drawings on paper that are subsequently copied on the copper by professional engravers who, no matter how skillful, are unable to effect that intimate fusion of idea and physical material that is the peculiar hall-mark of the original work of art. The woodcut and the lithograph, on the contrary, make possible an almost complete severance between the art of making the drawing and the craft of making the printing surface, while at the same time they preserve in the resultant print the full quality of the original work of art. In these processes the draughtsman not only makes his drawing on the block or the stone in his accustomed manner, but, most unlike the etcher or engraver, he sees it grow under his hand in black and white just as it does when he draws with pen or pencil on paper. Once the drawing is finished the block or stone bearing it is turned over to a craftsman technician, in the one case a woodcutter, in the other a lithographic printer, who thereupon so manipulates it that the original drawing in pen or pencil itself becomes the printing surface from which the prints are struck off.

At first blush this distinction between the two groups of processes may seem highly pedantic, but it is the basic reason for the peculiar quality which sets the German prints of the first third of the sixteenth century and the French prints of the middle and end of the nineteenth century apart from all the rest. Only a few of the great artists of any period have made engravings. A somewhat larger number of them have made etchings. But in sum the roll of the engravers and etchers of any period contains the names of very few of its dominant

<sup>5</sup> Niello is a black metallic alloy of sulphur, silver, and copper, with an admixture of other metals.

<sup>6</sup> A more comprehensive study of this silver dish is planned for a future issue of Metropolitan Museum Studies.

artistic personalities. In Germany and France, however, at the two periods mentioned one finds on the roll of the print makers the name of practically every artist of outstanding importance, and the reason was that in each country current fashion enabled the great artists to avail themselves of a graphic process that cleanly separated the art of draughtsmanship and the craft of making printing surfaces. In Germany it was the woodcut, and in France it was the lithograph, which permitted the great draughtsman to make original prints in his accustomed mode of drawing without requiring him to alter either his manual practice or his habit of thought, or to distract his creative capacity through having to master a new technique of craftsmanship.

It is only within the last fifty years or so that, thanks to the development of the modern photomechanical reproductive processes, it has become possible for students and collectors to gain familiarity with the design and artistic quality of great masses of prints of which they have never seen the originals and about the comparative rarity and price of which they know nothing. Today many of the most famous and best-known prints in the world are actually among the greatest of the rarities, and some of them exist only in one original impression. The reproduction by making everything available for familiar contemplation and comparison has had a most curious and beneficial effect upon the long series of reputations and values that were based purely upon the technical collecting situation. Where nothing (in reproduction) costs any material sum of money and where nothing (in reproduction) is rare, there is bound to be a much truer appreciation of relative importances and artistic merits than where the snobbery of price and rarity is an essential factor in desirability.

Fifty years ago, although the slick engravings by the Little Masters were highly prized, the German sixteenth-century woodcut was usually thought of as a sort of historic document and but rarely as a serious work of art. Today the minor engravings have taken their minor place and the woodcuts of Dürer, Cranach, Holbein, Baldung, Burgkmair, Altdorfer, and Weiditz have

been recognized as the original artistry of a group of men whose importance is based on qualities that lie away beyond and above any minor matter of craftsmanship in a specialized technique. Among them are to be found many of the greatest things that black and white has to offer.

WILLIAM M. IVINS, JR.

## A LOAN EXHIBITION OF LACE AND EMBROIDERED APRONS

In Gallery H 19 will be shown from May 12 through September 23 a loan exhibition of aprons illustrating the fashion that for more than two hundred years transformed this ordinarily utilitarian article into an accessory of fine dress. From the sixteenth through the eighteenth century, divorced entirely from any domestic association, the apron served in a purely ornamental capacity, and for its fabrication were employed throughout that period the finest of material and the most skilled of workmanship.

In the sixteenth century aprons of this type were made of linen enriched with lace. They were worn by Queen Elizabeth; in one of her portraits<sup>1</sup> is shown an apron of geometric lace, and in the Great Wardrobe Account note is made about 1584 of a cambric apron edged with lace of gold, silver, and silk and ornamented with pearl buttons.<sup>2</sup> The mode for this type of decoration continued into the seventeenth century. A most sumptuous example is worn by the wife of Sir Charles Caesar in her portrait, painted about 1614. So ample is it that its wide bands of lace and embroidery cover almost completely the rich stuff of her costume. The apron retained its fashionable character at the court of Charles II, where the invaluable Pepys notes Lady Castlemain in yellow satin "with a pinner."<sup>3</sup> In the reign of Queen Anne it was made of brightly colored silk, with polychrome and metal-thread embroidery, and under George II its use accorded perfectly with the mock-

<sup>1</sup> At Gripsholm Castle in Sweden.

<sup>2</sup> Mrs. Bury Palliser, *History of Lace*, p. 309, note. London, 1910.

<sup>3</sup> Quoted by Dion Clayton Calthrop, *English Costume*, vol. IV, p. 9.

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## LACE RONS

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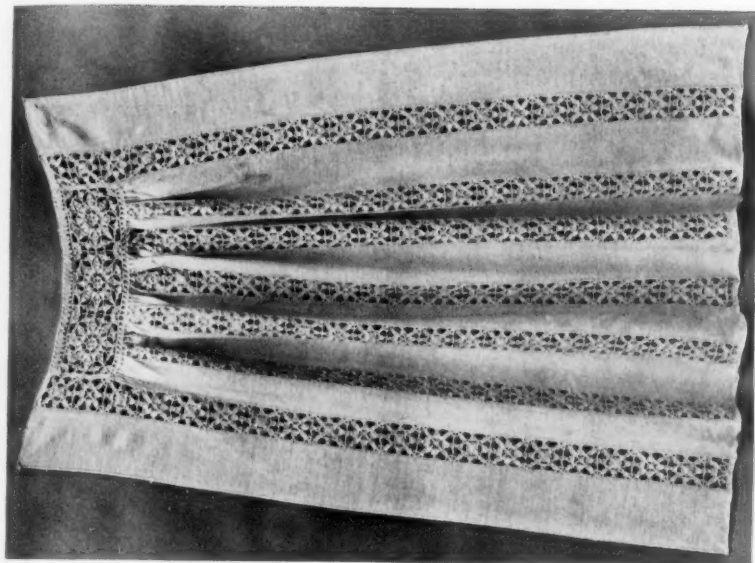


FIG. 2. APRON OF WHITE LINEN AND  
RETICELLO LACE. ITALIAN, ABOUT 1600

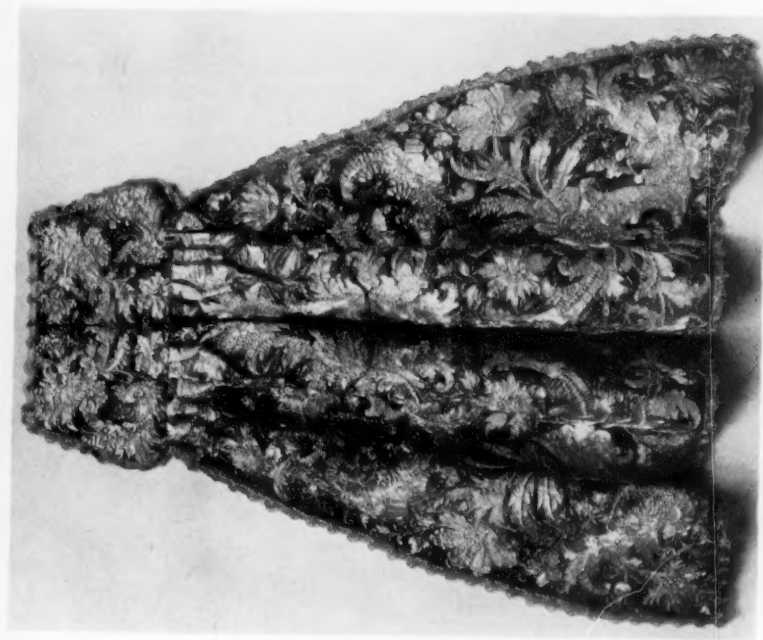


FIG. 1. EMBROIDERED APRON. VENETIAN  
PERIOD OF LOUIS XIV

pastoral taste that then prevailed. In the middle of the eighteenth century we find Mrs. Delany, that sprightly recorder of contemporary social life in England, expressing delight in a new lace apron which she proposes to "*flourish in tonight*."<sup>4</sup> In 1783 she pictures the family of George III wearing aprons with semiformal dress at Windsor. Well established and favored as was this custom, mention may, nevertheless, be made of a lack of approval manifested at times among the more conservative. It was Beau Nash who at the assembly at Bath tore from the Duchess of Queensberry her apron of costly point lace, remarking that only Abigails wore white aprons.<sup>5</sup>

Aprons of lace or embroidered silk edged with lace appear in France in the period of Louis XIV. In a contemporary print two of the daughters of the king are shown in a rustic arbor smoking long slender pipes and wearing elaborately patterned aprons. After the Regency the apron was adopted by the youthful for informal wear, and toward the end of the century, when the fashion was established for costumes less elaborate and cumbersome than the *robe à la française*, aprons of gauze, embroidered mull, or net accompanied these *caracos* and polonaises with charming effect.

The pieces shown in the present exhibition are largely from the collections of Mrs. De Witt Clinton Cohen and Mrs. Philip Lehman, and they represent in wide and beautiful variety these decorative accessories of costume. An early example is an

<sup>4</sup> Autobiography and Correspondence of Mary Granville, Mrs. Delany, vol. I, p. 587.

<sup>5</sup> Quoted by Mrs. Bury Palliser, op. cit., p. 356.

apron of white linen ornamented with bands of reticello lace which is worked on foundation threads of the original fabric. This piece may be dated about 1600 (fig. 2). Another apron of the same rare type also uses reticello lace, but of an elaborate and developed technique that marks it as work of the seventeenth century. Entirely magnificent is a Venetian piece of the Louis XIV period with a pattern of floral scrolls worked in gold thread and paillettes on a green silk ground (fig. 1). Of the era of Queen Anne the examples are many and delightful. On grounds of white, green, or yellow silk are embroidered gayly colored flowers in silk and metal thread. Two exceptionally fine examples showing large stylistic floral patterns are worked in gold thread on a white silk ground. Of the Louis XVI type is a white silk apron with detached floral sprays embroidered in pastel silks between bands of silk net. Another, of white satin, shows delicately drawn floral sprays embroidered in *point de chaînette*. There is also a group of sheer embroidered linens exemplifying the delicate materials worn over eighteenth-century brocades and satins. Two of Danish workmanship are of that incredibly fine drawnwork sometimes termed church lace, to which is added the finest of embroidery. An Italian example with birds, flowers, and butterflies has bib, strings, and edging of Flemish bobbin lace. A Swiss piece is embroidered with flowers, one of French workmanship combines chinoiserie and pastoral subjects, and additional examples illustrate further the beautiful type of work lavished upon these charming and costly trifles of fashion.

FRANCES LITTLE.

## NOTES

**SUMMER LIBRARY HOURS.** During the summer months, from June 2 through September 2, the Library will be closed on Sundays, and the hour of closing on Saturdays will be five o'clock.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held April 16, 1934, Baronessa

Gastone Colucci, having qualified, was elected a SUSTAINING MEMBER. ANNUAL MEMBERS were elected to the number of twenty-three.

**SUMMER ADDRESSES.** In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the BULLETIN notify the Secretary of summer changes in address and the number of months that these changes will cover. The BULLETIN is mailed as second-class matter and if forwarded from a city address requires additional postage.

**TALKS FOR MEMBERS AT THE CLOISTERS.** It is said that Lafcadio Hearn remarked that there were two classes of people in the world: those who had never been to Japan and those who were going again. One might almost make the same classification in regard to The Cloisters; at least one judges from the comments of visitors that the unusual quality of this mediaeval museum arouses a desire for a second visit. May being the month when the gardens are at their best, Miss Duncan will meet Members at The Cloisters at eleven o'clock on two Fridays, May 18 and 25.

**PUBLICATION NOTES.** Metropolitan Museum Studies, volume V, part 1, now in preparation, will present important new material in several fields of study. This number will be made up of six articles, fully illustrated, which have been contributed by members of the Museum staff and by other scholars. They are as follows:

The Troilos Cup, by J. D. Beazley; A Woodblock by Brueghel, by William M. Ivins, Jr.; The Nekyia Krater in New York, by Paul Jacobsthal; The Genesis of Strawberry Hill, by W. S. Lewis; The Archaic "Apollo" in the Metropolitan Museum, by Gisela M. A. Richter; The Psychology and Aesthetics of Forgery, by Hans Tietze.

**INSTALLATION OF PARTHIAN AND SASSANIAN SCULPTURES.** The Museum collections of Parthian and Sasanian art, representing two important periods of the pre-Muhammadan era of the Near East, are now installed in Gallery E 14 A. Here are shown the important Parthian griffin relief of the second to third century A.D. from the palace at Hatra and the Sasanian stucco reliefs from about the sixth century obtained through the Museum's participation with the German State Museums in an expedition to Ctesiphon, near Baghdad, in

1931-1932. Together with Sasanian ceramics, sealstones, and glass, these stuccos will acquaint visitors with branches of Near Eastern art very little known in this country. M. S. D.

**TWO FAIENCE ARYBALLOI.** Two newly acquired blue-glaze faience aryballoi, said to have been found in Italy, have been placed in the Second Classical Room (Case N). One, particularly, is an excellent example of its kind, delicately fashioned, and the ornaments executed with unusual care.



GLAZED ARYBALLOS  
VII OR VI CENTURY B.C.

This ware with its brilliant blue glaze forms a striking contrast to other Greek vases. The technique was evidently Egyptian, the shapes Greek. Naukratis was presumably one center of manufacture, Ionia perhaps another. The ware enjoyed a certain vogue during the late seventh century B.C. and the first half of the sixth, for examples have been found in tombs of that period in Italy, the Greek Islands, Naukratis, on the shores of the Black Sea, etc. Then the production stopped; and these brilliant colored glazes do not appear again in Greek ceramics until five centuries later, in the days of the early Roman Empire. G. M. A. R.

**GIFT OF AN ITALIAN BRONZE.** A small bronze she-bear, made probably by Riccio (1470-1532) at Padua about the beginning of the sixteenth century, was recently presented to the Museum by Ernst Rosenfeld. The sculpture is apparently a unique piece;

it is exceptionally fine in quality, and may be grouped with the several studies of other animals also attributed to Riccio. The bear was at one time in the Bardac Collection; later it belonged to J. Pierpont Morgan,<sup>1</sup> and it was shown at the Museum in 1914 in the loan exhibition of his collection. It may be seen this month in the Room of Recent Accessions.

The beast squats on its haunches. The large ring fastened by heavy straps to its back indicates that it was a captive, and



SHE-BEAR PROBABLY BY RICCIO  
ITALIAN, EARLY XVI CENTURY

suggests that originally it may have been connected by a leash with another figure, perhaps that of a trainer or keeper. The well-preserved patina is a dark brownish green.

Like many small sculptures of the period, this figure was a useful object, for cut into the back of the head is an inkwell. Perhaps the ring on the animal's back held the quill when it was not being used.

In keeping with the inquiring spirit of the times, men of the Renaissance were beginning to study animals from a scientific point of view. Menageries as a part of the equipment of well-run courts were, like libraries, manifestations of the new learning. Besides this, animals were enjoyed as curiosities. They were, moreover, kept for

<sup>1</sup> Wilhelm Bode, *Collection of J. Pierpont Morgan: Bronzes of the Renaissance*, vol. I, p. 9.

sporting purposes. In Ferrara, for example, fights between wild beasts were considered good entertainment.<sup>2</sup> Since man enjoys souvenirs of whatever is pleasant in life, sculptors such as Riccio were evidently catering to a popular taste in portraying animals. Our new acquisition is a happy and characteristic example of this type of work.

J. G. P.

**BRITISH PUBLICATIONS.** The exhibition of publications of the national museums and galleries and other institutions of Great Britain, opening May 16 in Classroom B and continuing through June 15, affords an unusual opportunity to museums and libraries and all interested in research to study various methods of presenting information concerning museum collections and related subjects. Not even in Great Britain has a representative group of publications of this nature been assembled, and the facilities for comparison afforded are of inestimable value. The different types of publications—handbook, guide, and more or less exhaustive catalogue, as well as the scholarly monograph and facsimile—are well represented among the books issued by museums, and the works of the various other institutions call attention to documents, such as the State Papers of the Public Record Office, of the greatest convenience in research.

Among the facsimiles of special interest are sheets from such manuscripts as the Codex Sinaiticus and the Domesday Book; Washington's Map of the Ohio in 1753; and a hitherto unpublished letter known as the "Olive Branch" Petition. This is an appeal to George III signed by John Hancock and forty-eight others, and represents the final effort of the moderate group to avert the Revolution.

The great series of postcards by which the British Museum and other galleries extend the sphere of their visual influence are adequately represented, as well as the various types of larger reproductions, including color and monochrome prints and photographs. Maps issued by the Geological and Ordnance Surveys present material of inter-

<sup>2</sup> Jakob Burckhardt, *The Civilization of the Renaissance in Italy*, p. 290.

est to museums of both science and art, and the exhibition is brought up to date by a selection of posters issued by the Empire Marketing Board.

The collection, assembled by the Stationery Office (the Government Printing Office), is lent by the British Government through the British Library of Information.

As documents the recently acquired panels show the freedom and directness with which the mediaeval carver worked his moldings and designs. It is interesting to compare such panels as these<sup>2</sup> with the stilted and motionless carving of the neo-Gothic work of post-mediaeval times.

Woodwork with original polychromy is



GOthic WOOD PANELS, FRENCH, XV CENTURY

**POLYCHROMED WOOD PANELS.** The two French fifteenth-century carved wood panels<sup>1</sup> presented by Arnold Seligmann, Rey & Company in memory of Joseph Breck, the late Curator of the Department of Decorative Arts, are particularly good examples of mediaeval woodwork with original polychromy. The panels are of red pine skillfully carved with architectural motives; they were originally coated with gesso and then gilded except for the background, which was painted blue to suggest *à jour* work.

<sup>1</sup> Shown this month in the Room of Recent Accessions. Acc. nos. 34.46.1, 2. W. 10 $\frac{3}{8}$  in., h. 2 ft. 6 $\frac{1}{8}$  in.; w. 10 $\frac{1}{2}$  in., h. 2 ft. 7 $\frac{3}{8}$  in.

very rare. The nineteenth century knew no compromise between the romantically archaeological color restorations of Viollet-le-Duc and the scraping and staining of wood to obtain the favorite finish of the amateur. Inasmuch as one of the interests of the Department of Mediaeval Art is to discover and demonstrate the existence and importance of polychromy in sculpture, architecture, and the related arts, the gift is an especially welcome one.

J. J. R.

<sup>2</sup> For two very similar panels in the Louvre, see Metman and Brière, *Le Musée des arts décoratifs*: Le Bois, vol. I, pl. 7, nos. 26, 28.

A BRONZE AKANTHOS ORNAMENT. One of the commonest forms in Augustan decoration is the rinceau, or branching spray, of *akanthos* leaves, best known from the reliefs on the Ara Pacis. A bronze rinceau<sup>1</sup> now acquired by the Museum is of exceptionally fine workmanship and gives the familiar motive at its best. The veins and the curling edges of the leaves are shown with the crispness which goes with good work in bronze; though the plant form it-

joint; sulphides in the patina suggest exposure to volcanic fire.<sup>3</sup> It was once in the collection formed in Rome in the seventies by the sculptor Kopf.

C. A.

THE BASHFORD DEAN COLLECTION. It is a pleasure to be able to announce that a few copies of *The Bashford Dean Collection of Arms and Armor*,<sup>1</sup> by Carl Otto v. Kienbusch and Stephen V. Grancsay, are available at the Information Desk. Published by



BRONZE AKANTHOS ORNAMENT, AUGUSTAN PERIOD

self is conventionalized, the detail is naturalistic and has the freshness of the living plant.

Similar examples in bronze, to name a few, are parts of the tripod in Naples, the candelabra found with the Pompeian bronze youth, the stretchers on the rectangular seats (or altars) found at Pompeii.<sup>2</sup> Our piece is modeled only on one side and was evidently intended to be seen from the front. It is in two sections and there remains of a carbonized wooden core in the

the Southworth Press for the Armor and Arms Club as a memorial to Dr. Bashford Dean, Curator of Arms and Armor at the Museum and later a Trustee, this quarto is being issued in a limited edition.

Following the Introduction and Biographical Outline by Mr. Kienbusch is a Catalogue of the Collection by Mr. Grancsay. Here are described one hundred and ninety-seven objects from Dr. Dean's collection, now exhibited in the Bashford Dean Memorial Gallery of the Museum. Each of the objects is illustrated either by a collotype plate or a drawing or by both. For

<sup>1</sup> Acc. no. 33.11.4. L. 11 in. (28 cm.). Shown this month in the Room of Recent Accessions.

<sup>2</sup> Mau, *Pompeii*, p. 369, fig. 191; *Antike Denkmäler*, vol. IV, p. 52, figs. 9, 10; and *Museo Borbonico*, vol. IV, pl. XXVII.

<sup>3</sup> These observations were made by Arthur H. Kopf, the chemist of the Museum staff.

<sup>1</sup> Price \$20.00.



many of the pieces short bibliographies are given, also notes as to provenance, comparisons with other objects, and, under the heading "documents," a list of paintings, sculptures, tapestries, and illuminated manuscripts showing similar weapons or armor.

**STATUETTES BY MALVINA HOFFMAN.** Malvina Hoffman was recently commissioned by the Field Museum of Natural History in Chicago to model a series of more than a hundred bronze sculptures illustrating the different racial types of the human family. This ethnological project required that Miss Hoffman travel all over the world in a search for subjects. Transformed for the time being into an anthropologist, she maintained her artistic integrity by executing portraits which were not rubber-stamp racial types but strongly individualized. The success of this marriage of art to science is illustrated by two bronze statuettes recently acquired by the Metropolitan Museum. They are reductions of life-size sculptures now shown in the Field Museum. One is a figure of Daboa, a Negro girl of the Sara tribe from the Lake Chad district in Africa; the other, a head of Ni-Polog, a Balinese dancer. Both are on view this month in the Room of Recent Accessions.

The dancing Daboa in black patinated bronze is especially delightful, for it is a simple and complete expression of the love of dancing which is inborn in all Negroes. Although the pose is static, one feels the imminence of motion in the tall, supple figure. The body sways gracefully to the left, a position harmoniously counterbalanced by the forward-extending right arm. Beneath a kinky head of hair, the girl's mouth turns up in an infectious grin.

The Daboa sculpture, with its gayety and verve, contrasts sharply with the sensitively conceived head of the Balinese dancer. Characteristically beautiful, for beauty, according to the camera, is the birthright of the women of Bali, the head of the youthful Ni-Polog displays flower-like loveliness in its calm and exquisitely delicate features. A warm brown patina suitable for such an Oriental portrait is used for the skin, and the hair is colored black.

J. G. P.

**NEIGHBORHOOD CIRCULATING EXHIBITIONS: A SEASON'S EXPERIMENT.** On April 15 the Museum's first experiment in conducting neighborhood circulating exhibi-



DABOA BY MALVINA HOFFMAN

tions came to a close, and it is now possible to give the attendance figures for the whole project. The total reached the gratifying number of 82,332; daily averages varied from 456 to 64 in the several locations. A total of 148 school classes and other groups visited the exhibitions under the guidance of teachers. To supplement the armor and Egyptian exhibitions, Museum films were

lent to University Settlement and to the George Bruce Branch Library. Programs of motion pictures were given 165 times, in morning, afternoon, and evening showings, with a total attendance of 14,577.

These neighborhood circulating collections have been welcomed as a timely and effective extension of the Museum's public relations. As the city has grown, the localization of the interests of its population groups has become more and more marked. In their relation to the Museum, many of these "cities within the city" are as remote from our main building as though they were actually towns situated at a distance. Our exhibitions have made Museum collections available to many persons in this large group, and within the limits of their normal radius of life. In addition, it has been possible in these smaller exhibitions to establish a more intimate relation between the beholder and the object.

There can be no doubt that these traveling collections have not only added greatly to the interest in the Museum in the regions where they were shown, but also have enhanced the "good will" of the Museum throughout the city. Perhaps by this method of testing reactions in various neighborhoods, the Museum may readily ascertain in which regions of the city permanent branch museums might be expected to prove most successful.

R. F. B.

AN EARLY AMERICAN SILVER TANKARD. The story of New England silver could not be told without frequent reference to the name of Jeremiah Dummer (1645-1718) of Boston, who contributed many of the most distinguished pieces. Boston's earliest silversmiths with whose work we are familiar were Hull and Sanderson. Their contemporary, Dummer, enjoyed a long span of life and his silver therefore represents an inter-

esting succession of styles. All of it is vigorous in contour; in many instances the effect is heightened by the use of bands of fluting, a familiar mode of ornament in English silver of the late seventeenth century. Hitherto Dummer has been represented in the Museum only by loans; we congratulate ourselves that a recent purchase<sup>1</sup> brings an early example of his work into our permanent collection.

The new piece is a typical early Boston tankard, dating about 1675, with plain tapering body, very low flat lid, and narrow base moldings. The outer surface of the handle is grooved, a device enabling the drinker to get a firmer hold and adding a pleasant bit of interest to an otherwise purely utilitarian feature. Many New England tankards display a well-cast cherub head at the end of the handle; Dummer follows the style in the present instance. The most unusual thing about the Museum's new tankard is the use of cut-card ornaments on the lid and at the lower attachment of the handle. This type of decoration occurs frequently on English silver of the second half of the seventeenth century but only rarely on American. It is a simple but effective mode of embellishment and most appropriate to a plain, sturdy piece. The Museum has not previously owned a New England piece so decorated.

Dummer's familiar I D and fleur-de-lis in a heart is stamped on the lid and on the body to the left of the handle. The initials R engraved on the front of the tankard C M are, according to tradition, those of the original owners, whose name was Ridgway. A later inscription—J. R. Wetherill—records the fact that in 1789 the tankard passed by marriage to the Wetherill family, in which it subsequently remained. C. L. A.

<sup>1</sup> Acc. no. 34.16. Shown this month in the Room of Recent Accessions.

## LIST OF ACCESSIONS AND LOANS

### BY DEPARTMENTS

MARCH 6 TO APRIL 5, 1934

#### NEAR EASTERN

Miniatures and manuscripts, Persian, *Purchase* (1).

#### FAR EASTERN

Ceramics, Chinese, *Loan of Mrs. Leopold Stokowski* (1).

Jewelry, Chinese, *Loan of Mrs. Leopold Stokowski* (1).

Metalwork, Japanese, *Gift of Estate of Mrs. E. H. Harriman, through Miss Lucille Cochran* (1).

#### MEDIAEVAL

Sculpture, French, *Gifts of George Blumenthal* (16).

#### RENAISSANCE AND MODERN

Costumes, English, French, *Loans of Mrs. Philip Lehman* (8).

Sculpture, Italian, American, *Gift of Ernst Rosenfeld* (1); *Purchases* (3); *Loan of Mrs. Percy Colson* (1).

Textiles, Spanish, Italian, Portuguese, *Purchases* (15).

Woodwork and Furniture, French, *Gifts of Arnold Seligmann, Rey & Co., Inc., in memory of Joseph Breck* (2).

#### AMERICAN WING

Glass, *Gift of Mrs. Irving McKesson* (1); *Loans of Mrs. Edward Robinson* (2).

Woodwork and Furniture, *Loan of Arthur W. Clement* (1).

#### PAINTINGS

Drawings, American, *Gifts of Spencer Bickerton* (2).

Paintings, American, *Purchases* (6).

#### PRINTS

*Gifts of W. J. Baer* (4), *Ben Karp* (2), *Mrs. Bella C. Landauer* (15), *Mrs. Roselle H. Osk* (6), *Arthur L. Stearns* (3).

#### THE LIBRARY

*Gifts of Spencer Bickerton* (5), *Columbia University Library* (1), *Viscount Rothermere* (1), *Seymour Van Santvoord* (1).

#### MUSEUM FILES

Memorabilia, *Gift of Emil Pfleiderer* (1).

## EXHIBITIONS AND LECTURES

MAY 14 TO JUNE 10, 1934

### LECTURES

Gallery Talks for Members at The Cloisters, by Mabel Harrison Duncan, Fridays, May 18, 25, at 11:00 a.m.

Yale Cinema Films Showings: *Chronicles of America Photoplays*, Tuesdays, May 15, June 5, at 2:30 p.m.

Museum Cinema Films Showings: Thursdays at 2:30 p.m.

Story-Hours for Boys and Girls: Saturdays, May 19, 26, at 1:45 p.m.; Sundays, May 20, 27, at 1:45 and 2:45 p.m., by Anna Curtis Chandler.

Gallery Talks, Saturdays at 2:30 p.m.: May 19, *Sculpture of the Egyptian Empire*, by Marion E. Miller; May 26, *Osiris and the Egyptian Resurrection*, by Margaret B. Freeman; June 2, *Titian and Tintoretto*, by Edith R. Abbot; June 9, *French Sculpture*, by Edith R. Abbot.

Gallery Talks, Sundays at 2:30 p.m.: May 20, *The American Wing*, by Huger Elliott; May 27, *Japanese Colorprints*, by Mabel Harrison Duncan; June 3, *Landscape Painting*, by Huger Elliott; June 10, *Prints*, by Roberta M. Fansler.

Radio Talks by Huger Elliott: WOR, Saturdays at 12:30 p.m.; WAAF, Tuesdays, May 15, 29, at 3:30 p.m.; WNYC, Tuesdays, May 22, June 5, at 5:00 p.m.

### EXHIBITIONS

Landscape Paintings  
Museum and Other Publications  
Lent by the British Government  
German XV and XVI Century Prints  
Lace and Embroidered Aprons  
Blacque Collection of Textiles and  
Fahnestock Collection of Laces  
Accessions, Egyptian Department

Gallery D 6  
Classroom B  
  
Galleries K 37-40  
Gallery H 19  
Gallery H 15  
  
Third Egyptian Room

May 14 through September 30  
Beginning May 16  
  
Beginning May 12  
Beginning May 12  
Through June 3  
  
Continued

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters, 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

### OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
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GEORGE D. PRATT	Treasurer
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Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Classical Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Associate Curator	JOSEPH DOWNS
Paintings, Curator	RUTH KALSTON
Associate Curator	BRYSON BURROUGHS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBY
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Librarian	RICHARD F. BACH
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### MEMBERSHIP

BENEFACTORS, who contribute or devise . . . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . . . .	250
FELLOWSHIP MEMBERS, who pay annually . . . . .	100
SUSTAINING MEMBERS, who pay annually . . . . .	25
ANNUAL MEMBERS, who pay annually . . . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed

**LIBRARY:** Gallery hours, except legal holidays. **MUSEUM EXTENSION OFFICE:** 10 a.m. to 5 p.m., except Sundays and legal holidays.

**PRINT ROOM and TEXTILE STUDY ROOM:** Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given. The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.